1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

minutes, then allowed to stand for a while. The resulting fermentation is not allowed to continue long enough to produce an intoxicating drink. This soup, along with a similar soup made of maize, is a daily staple. Manioc and ground maize are also made into cakes, but this is a holiday variation of diet rather than the staff of life as in other regions. The standard methods of cooking meat, fish, and vegetables are boiling, roasting on a spit, roasting on a grate, and roasting in the embers. Occasionally, some vegetables are baked in hot sand. Maize is the only food that is stored. On platform shelves at the top of their rainy-season houses, the *Javahé* pile a supply of maize dried on the cob sufficient to last throughout the dry season.

HOUSES AND VILLAGES

The permanent or rainy-season village is erected on a high bank overlooking the river. One or two rows of houses face the river, and the men's house, about 50 feet (15.2 m.) back, faces down river. All the space between the men's house and the family houses is kept perfectly clean and constitutes the dancing plaza of the village. The surrounding clearing extends only a few yards in all directions. All neighboring forest which must be traversed in hunting or gathering is threaded by well-marked trails. A path leads down from the center of the village to the main port where women, married men, and children bathe, and married men land their canoes. Another path cuts diagonally down from the men's house to the bachelor's port where the young men bathe and visitors to the masked dances land their canoes.

The house is rectangular in ground plan with supported horizontal ridge poles (fig. 18). Saplings are sunk into the ground at the sides and

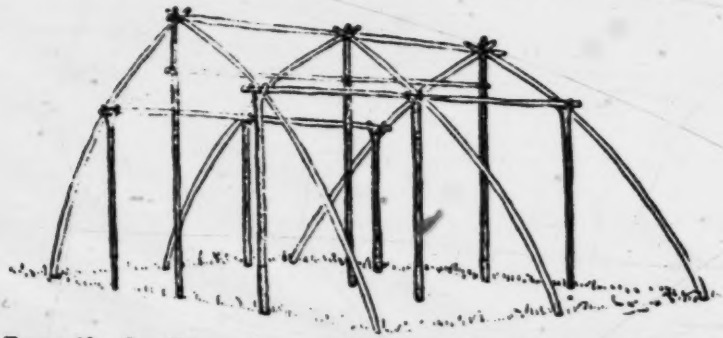

FIGURE 18.—*Carajá* house frame. (Redrawn from Ehrenreich, 1891 b, fig. 3.)

bent over to the ridge pole at the top, where they are firmly tied with bast. Then the whole structure is tightly thatched with successive overlapping layers of palm frond tied to the saplings (pl. 20, *top*). The entrance is a small rectangular opening at the bottom, through which one crawls after

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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small clay dolls (fig. 23), delicately carved clubs, body paint designs, and a little painting and incising of pottery.

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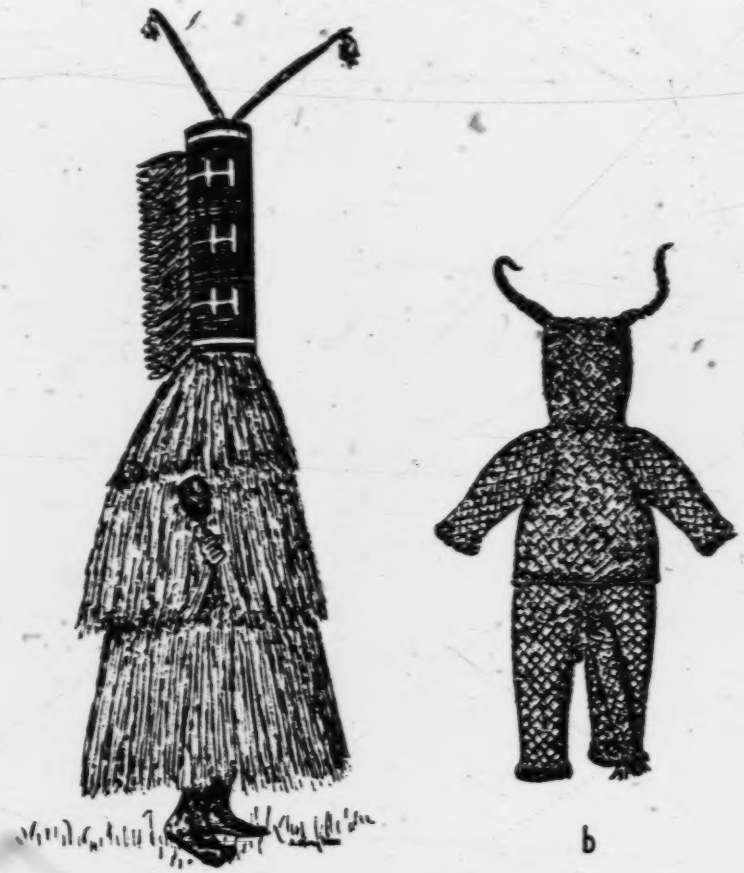

a b

FIGURE 24.—*Carajá* masks. (Redrawn from Ehrenreich, 1891 b, figs. 18, 22.)

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533

Music and dances.—The major art of the *Carajá* is music. A large number of elaborate dances with complex songs, each dance having a separate song style, make up the chief body of the music. These are all religious. In addition, there are some secular dances, and songs are interspersed in the tales. Musical instruments are very few, there being only a rattle accompanying the singers and a small flute which is used as a toy.

534

/11 cont./

*532 on the nose slightly in relief. The tattooing is cut in as a small circle. The apron is reproduced in bast. The necklaces on two are made of bast, on the third of cotton. All three wear cuffs of cotton thread, which is wound around the arm between two raised rolls of wax. Likewise, all three wear ear rods. The shapes are thus reproduced fairly proportionately. The fashioning of the chin, the arms and legs, hands and feet is particularly good. Gentle reminders of the schematic representation of the clay figures are found in the formation of the fat buttocks and the stomach plate.

Other human figures are a rider and a gourd figure.

The rider (Fig. 67 /see p. 51 /) is represented very true to life. On the horse the head and tail /12/ are depicted, the legs supplied by long sticks. The rider has long cylindrical arms and legs; hands and feet are lacking; the head is offset. The lower body and legs are wrapped with raw cotton as trousers. At his belt he carries a sword and revolver, in both arms the gun ready to fire, all fashioned in wax.

The gourd figure (Fig. 68 /see p. 51 /), which represents a youth, is formed in most peculiar fashion. The torso consists [824] of a small round gourd, on the top of which a well-fashioned wax head is placed. On the head are attached a topknot, a braid wound with red thread, ear rosettes, and necklaces of cotton thread. /Figs. 69 and 70 appear here./ 2

*532 I would like to add here the reproduction of masked dancers.
● 535 Masked dances resting on an animistic foundation take place [122] among the Karajá particularly in the rainy season (from October to April). Dance masks are used for this, and for the most part [245] they represent animals. These masks are either plaited out of [824] palm leaves and conceal the whole form of the dancer, or they [837] consist of a cane cylinder with a brightly colored mosaic of feathers stuck on, which is put on the head. The face is concealed by a covering attached to the lower edge of the cylinder; a leaf covering is tied around the shoulders and hips, so that of the dancer only the feet and the hands with the dance rattle are

2 [see p. 21 -- Analyst]

/12 cont./

*532 visible (1).
●535

[113]

1. For more details about these dance masks, see my article: "Tanzmaskennachbildungen vom mittleren Araguaya (Zentral Brasilien) /Dance-mask Reproductions from the Central Araguaia (Central Brazil)/, in the Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig, Vol. 3, Leipzig, 1910, pp. 97-122. (R. Voigtländer, Leipzig.) A number of illustrations from that article are reproduced here.

Fig. 69. Model of the idjazó mask in natural material.

Fig. 70. Reproduction of the idjazó mask in wax.

Fig. 69 shows the idjazó mask in a model of natural material. The rather crudely executed wax reproduction of the same mask (Fig. 70) is to be compared with it. The two legs are indicated by two tips into which the mask runs at the bottom, the apron by two projections, one above the other. The cylinder is depicted by the pointed roll of wax; at the top it has two small points, evidently the two feathered rods.

/12 cont./

The two other figures of masks are known only in these reproductions. Fig. 71 represents the ïõõnĩ mask which in its natural form has the shape of a triangular paper-screw about two meters high and consists entirely of palm-leaf plaiting. On the front, above the lower edge, there are two holes through which the arms are inserted when dancing. In the reproduction the body consists of a wax roll to which two rolls are attached at the bottom as legs. The covering is made from a piece of maize leaf, bent at the top and stuck together with wax at the front; another maize leaf sticks up on the back and ends in a long point. The arms

Fig. 71. Reproduction of the ïooní mask in wax.

Fig. 72. Reproduction of the inauiní mask in wax.

are of wax; they are attached to the maize leaf, and thus the arm holes are not reproduced.

The inauini mask (Fig. 72) has no mask costume, but instead a patterned headdress at the back of the head. A long, wide, brightly painted leaf-strip, patterned with rolls of wax, hangs down from the chin; it evidently represents a painted lip plug.

/14 cont./

*532

2. Surface Representations = Drawings (1)

[114]

1. All of the examples of surface representations published in the following come only from the Karajá.

Representations of this kind are found in sand as well as on gourd [126] utensils; in addition the Indians gave me considerable material in my sketchbook.

*532
●535

Fig. 96. Iadení masked dancers.

Fig. 97. Sand drawing of the Iadení mask.

Fig. 95. Sand drawing of the idjazó mask.

/14 cont./

a) Sand drawings 532*

were often made for explanations during our conversations; first the wavy sand of the sandbanks was simply smoothed by hand and then lines were drawn with the index finger. More delicate drawings, such as animal tracks, were made with the help of a knife or small sticks. In addition to these indented outline drawings, there are also

Fig. 98. Track of the giant anteater.

Fig. 99. Track of the dešio.

Fig. 100. Track of the jabiru.

Fig. 101. Track of the duck.

Fig. 102. Woman.

Fig. 103. Crocodile.

bas-reliefs which are produced by letting sand run out of the closed hand in a fine stream. I once saw such figures in relief being made for fun, but I was told that larger sand pictures of this kind /Figs. 95 and 97 appear here/ were also executed with sand colored red and black in or near the mask hut. I received this information from only one source and was unable to confirm it through other informants or from my own observation, not the latter in particular because I traveled through the Indian territory outside of the proper dancing season. [128]

I was able to record these drawings only by means of sketches copying them, since they were usually made in the evening or at night so that photographic records were out of the question. [126]

Fig. 104. Stag hunt.

In indented figures I saw two masked dancers, īdjăzŏ and lădēnĭ. [535]

/14 cont./

*532 535 idjãzõ (Fig. 95 /see p. 25/). The arrangement goes out from a center line, to which the component parts are symmetrically added. The two aprons are represented by parallel strokes, which run diagonally downward from the middle toward both sides; the fall of the leaf strips /15/ of the apron is thus well reproduced. The cylinder is designated by the center line; the feathered wings, by parallel lines going away from it diagonally downward; the rods with the tufts of feathers on the end, by two diverging lines, each with a circle at the end.

Fig. 96 /see p. 25/ can be taken as a model for the lãdẽnĩ mask. This mask consists of a plaited palm-leaf cylinder running out into a long tube whose upper edge forms a feather wreath, from the center of which rises a stick with feather ornamentation on the end. The arrangement of the drawing (Fig. 97 /see p. 25/) is also symmetrical with respect to a vertical center line. Two diverging lines at the lower end form the feet. The aprons are represented as on the ĩdjãzõ masks, except that here the lower apron is closed, the upper apron is open, whereas in the case of ĩdjãzõ it was the other way around. The head structure is reproduced by the center line, which goes through a larger and a smaller circle, the two feather wreaths.

*532 1115 My Indian comrade, Manoel, drew a number of animal tracks for me in the sand. /Figs. 98-103 appear here./

Fig. 98 /see p. 26/, wãlĩlĩ (large anteater). The hand is curved and the edge pressed into the sand; then with the bent forefinger the toes are added to this impression.

Fig. 99 /see p. 26/, dẽšĩõ (?). A fist is made, and the upper side, formed by the thumb and the forefinger, is pressed into the sand. The six (!) toes were drawn with the forefinger.

To make the tracks of the capybara (hũã), the hand is pressed into the sand with the fingers spread out.

Fig. 100 /see p. 26/, wãlũlĩ (jabiru). The four toe furrows are drawn by the finger, and then the center hole is pressed in.

Fig. 101 /see p. 26/, hẽdaũlẽ (duck). The track was made with a knife. The impressions of the web were produced by pushing the sand aside, the claw impressions by cutting into and lifting out the sand.

/23 cont./

531 whereas in general they did not recognize the figures and drawings created from free imagination, but asked me first what the latter were supposed to mean. Thus, these are well-established, apparently very old decorations.

We find the decorations plaited on fans and baskets, on the handles of crotchet needles, on lances, clubs, bows, arrows, rattles, combs; carved on whole- and half-gourd containers, gourd rattles, ear rods; pictured by poker work on gourd ladles and small gourds, and by color on gourd ladles.

[482] All these objects are made by the men; they are the bearers of this art. The women, too, sometimes decorate objects made by them, such as mats, spinning whorls, bast aprons. The patterns, however, in general differ from those of the men. Re-
[177] cently the women have gone over to decorating tobacco pipes and clay vessels under Brazilian influence; the decorations used for this, however, are quite alien, probably taken over from the Brazilians.

531 The patterns with which the Indians paint their bodies
302 have nothing in common with plaiting patterns. The patterns sometimes painted on the thighs appear similar to the plaiting patterns; they are probably connected with the masked dances
[535] at which we find similar decorations, usually depicting animals, on the cylinder masks and bask aprons.

531 The animal patterns are not line patterns, but surface
[285] patterns; thus, in plaiting, the strips plaited in one direction represent the pattern; in the same way, in the sketches, it is not the lines which stand for the pattern, but the surfaces enclosed by them. This follows from the fact that in the case of carved patterns these surfaces are in relief or indented, but in any case contrasted as surfaces from the background; in the same way in the sketches the surfaces are sometimes set off by dots or dashes. Only it is difficult in this case to decide which of the surfaces represents the background and which the pattern; here only inquiry among the Indians helps. For the characteristic features do not penetrate our awareness at all, accustomed as we are to seeing such patterns in terms of lines and not surfaces.

/5 cont./

175 Nevertheless, the relationship of the Karaya to the immigrant
177 population remained rather good. On various occasions individuals of this people reached Pará on trading ships. In 1791 the chief, Aribedu, gave the then governor of this province information about the currents of the Araguaia. The trading expedition which traveled along the Tocantins and Araguaia in 1792 also brought many Karaya from the interior.

On the other hand, in the beginning of this century serious
[121] hostilities broke out. The newly established post of Santa Maria
[648] was completely destroyed in 1813 by the Karaya and the Ajuã (Chavante) allied with them (2).

[113] 2. Rev. trim., Vol. 25, II, p. 91.

175 Then for a long time the reports are silent; the Karaya are mentioned by Martius, Pohl, and Aug. St. Hilaire only in passing.

We do not get more detailed information again until the great expedition of Castelnau in 1844. Since the French traveler did not travel on the left arm of the river, now navigated exclusively, but rather on the right one, east of Bananal Island, he did not become acquainted with the Karayahi. He also saw no Yavahẽ. He erroneously designates the island as uninhabited. On the other hand, he spent several days in the large Šambioa villages. He
[535] wrote down the first word-list and above all, described the strange dance masks, whose true significance, however, remained hidden from him. Unfortunately his whole collection was lost in the cataracts of the lower Tocantins.

Three years later the Brazilian official, Dr. Rufino Theotonio
[131] Segurado, came upstream from Pará. His excellent travel report contains notes on the Šambioa whom he encountered just above the rapids Carreira comprida. He also visited the Karayahi (3).

[113] 3. Rev. trim, Vol. 5, pp. 178 ff.

Of other Brazilian travelers, General Couto Magelhães, who did so much for Araguaia shipping and who, as president of Goyaz,

/23 cont./

A small rhomboidal base-plate bears two strong feather-covered quills, into which two pairs of Cacicus feathers, standing out fork like, are inserted.

5. Feather caps in three shapes are used:

a) The simplest (ǯori-ǯori) consist of a wide-meshed plaiting of bast, with feathers tied in the knots. They appear again in the same execution among the Xingu tribes of the Kamayura, Trumai, and Suya, who may have borrowed them from the local Karaya or Aruma.

Fig. 8. Feather ornament to be worn on the crown of the head.

b) The second type has greater durability and decorativeness. A narrow-meshed cap plaited out of strong palm fibers forms the base for the tying (hatukö). Small yellow and red feathers, fastened rosette-like around a little piece of cane, are tied into the meshes (Pl. IX /see p. 111/, 4).

c) Tightly knitted, narrow-meshed caps, which are covered on the outside with a layer of down feathers. In the examples here the latter are no longer present.

6. The true dance ornament (lurinã) is worn on the back of the head on a string running around the forehead (Pl. IX, 2; cf. Pl. II /see p. 104/, 2). The base is a horseshoe-shaped support. It consists of two layers of palm leaf-ribs bent together and held together by patterned cotton plaiting daubed with white clay. Between these two plates lie short canes arranged next to one

/23 cont./

535 another radially, the upper opening of which holds the shaft of
237 the ornamental feathers. /Figure 8 appears here./ The part
301 of the little canes protruding over the supporting plates is covered by a band of feathers placed over it.

This ornament also appears in a less solid form, in which a thick layer of wax holds the ornamental feathers instead of the canes. In order to penetrate the wax better, each of them is sewed to a pointed wooden splint.

7. A second dance ornament in diadem form (ahetŏ) is simpler, but no less stately. Here the support consists of a row of long cane sticks wound with white thread and arranged in a row on a horizontal wooden stick. When the lower corners of the support are drawn together, the upper ones move away from one another to the sides so that the long ornamental feathers are spread far apart (Pl. IX /see p. 111/, 5).

[171] The first Xingu expedition acquired such a headdress of the Xingu Karaya among the Yuruna.

301 8 and 9. The use made of two ornamental pieces is still
239 unclear. There were acquired among the Karayahi two helmet-like headdresses plaited out of buriti leaf-strips and provided with tufts of feathers at the top(tatenerã), which the Indians themselves designated as incomplete. Allegedly more feathers should have been placed around the lower part of these helmets. One of them, moreover, is covered with a layer of down feathers (Pl. IX /see p. 111/, 1).

In another locality two feather ornaments were found, one of which perhaps represents the above-mentioned missing piece. It consists of a layer of long arara and short yellow Cascicus feathers in a fan-shaped row on a strong cotton strand. On the lower part of the outside there is yet another covering layer made up of blue and green parrot feathers. In order to make the cacicus feathers equally as long as the arara feathers, each of them is sewed to a wooden stick of corresponding length, whose protruding end piece, wound with cotton, bears a small tuft of feathers at its tip. The little stick is missing on the arara feathers, which are sufficiently long. In their case only a part

/23 cont./

301 of the feathers are removed, and the quill at this point is likewise wound with cotton. A cord runs through the middle of the whole thing. If one ties its ends and those of the thick strand on which all the feathers stand in a row, the fan can be folded up mantle-like and fits exactly around the above-mentioned helmets (Pl. IX /see p. III /, 7).

The second specimen, otherwise quite similarly constructed, cannot be closed completely. It has, outside and inside, a double layer of cover feathers, which proves that both sides were meant to be exposed and thus could hardly have served as a helmet covering. Either it is tied crosswise over the head, or it is the completion of the braid feather-tuft mentioned under No. 1. A third possibility is that both feather fans were worn hanging down over the neck, similar to the feather cloaks customary in Guiana. But the extreme narrowness of the neck opening would argue against this. A definite decision must await further information.

The common ear-ornaments, the cane sticks, are replaced by delicate feather rosettes (ʒohoruã) for festive adornment (Pl. IX, 10). They are round disks made of concentrically arranged small red and yellow feathers on cane stalks, which in the center bear a small mother-of-pearl disk with a black cross or a rodent's tooth (cf. Pl. III /see p. 105 /, 1).

Festive arm-bands for the upper arm (deoʒanã) are made out of ounce or wildcat skin decorated with tufts of parrot or heron feathers (Pl. IX, 9), or they are simple feather tassels tied to cotton cords.

Arm-bands made out of bird bones in parallel rows are not represented in the collection and were not seen in use by me. They seem to have been used more commonly in former times. The private collections of Dr. Leite Moraes and Sertorio in São Paulo, as well as the Museo nacional in Rio have a whole number of them.

535 /24/ Also belonging among the dance ornaments are the belts (uatakanã) worked out of strong black and white striped cotton plaiting and with feather hangings, which on the ends

/24 cont./

535 often bear rattles of Thevetia pods. Other belts are entirely made up of the latter (Pl. X /see p. 112/, 8-10).

Around the knee or ankle joints the dancer places bands from which strands ending in rattles and tufts of feathers hang down. They are held apart by a horizontal wooden stick and are sometimes covered with a thick layer of white down feathers (Pl. X, 4).

Fig. 9. Comb (1/4).

Necklaces in their original form are no longer seen. Pierced animal teeth and stones, shell disks, etc. have long been supplanted by glass beads imported in great quantities. The white and black beads of the cheap "rosaries" widespread everywhere

Fig. 10. Decorations on the gourd vessel of Pl. VIII /see p. /, 7 (1/4).

301 in Goyaz are the most prized, but they are strung in a manner corresponding to the national taste. A whole series of short strings goes around the neck as tightly as possible (cf. Pl. II /see p. 104/, 2; III /see p. 105/, 1). From the lowermost hangs a number of small chains which have small fruit shells or tufts of feathers at the ends.

/30 cont./

526 On beautiful moonlit nights the young people practice wrestling on the praias. The hold is the same as the one customary among us. It is principally a matter of bringing down the opponent by tripping him, at which even apparently weak individuals develop an astounding agility.

535 Some of the dances have already been described by Castelnau.
[114] I myself had the opportunity in the third Šambioa village to attend a war dance. Eight feather-adorned men armed with spears, clubs, and bows took part under the leadership of a head-dancer, whom they surrounded in a semicircle. The dancers moved only a little from their places, at most a few steps forward and back. Rapid hopping on one leg and artistically correct, rhythmic swinging of the weapons provided the main action. Everything was carried out with the greatest precision.
[179] This dance is said to have been borrowed from the Kayapo.

764
[768]

[524] Fig. 15. Top (1/4).

Obsequies and burial. At the death of a Karaya all the objects that he used daily, weapons, ornaments, etc., are burned amidst loud lamentations of the relatives; the rest is divided among those who bury him. The mourners wound themselves with cuts and shear their hair.

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Next follows the dance of the dead around the corpse (1), which is colored

[763] 1. Not infrequently the ceremonies begin before death has actually occurred.

with urucú and, wrapped in mats, is hung up on a horizontal pole.

Under the direction of two leading singers, who are relieved from time to time, the row goes around in a circle, whereby the participants hold their fingers pushed over one another. The
[533] song is a kind of dialogue. The chorus asks the deceased where he is and how he is, one of the leading singers answers for him.

/30 cont./

764 One such verse might be reproduced in translation, at least
● 535 the sense of it.
539 Chorus: džoiri koniko -- hidžohoho (repeated 4-5 times)
otohoniko -- kudžã beboniko, i.e.: He lives no more, it is over
for him, do not think of him any more, he hangs on the pole
(kudžã).

The deceased: rouiro nira -- koti naidžã naniro bioko nero --
aidžodžã biowa, i.e.: I am in a beautiful country, bring me
tobacco (koti), have you put the lip plug on me? Further: I lack
nothing, but bring water to the grave, etc.

Between times the chorus repeats over and over the muted:
haidžã hã hã hãñ -- hã hãñ -- hã hãñ, i.e.: It is all over.

764 /31/ The burial takes place the next day, or, when death
has occurred in the morning, in the evening of the same day.
[765] The ceremonies, songs, and dances are then continued for three
or four more days, during which time no one works.

The burial places are always close to the river on higher
[126] ground. Two of them, one near S. José, the other somewhat
above the mouth of the Rio das Mortes on the right bank, were
more closely investigated by me and some skeletons exhumed.

The grave (Fig. 16 a-d /see p. 63/) is a rectangular pit two
meters long, one meter wide, and 50-70 centimeters deep, over
which some poles are placed in the long direction. The corpse,
wrapped in buriti mats, hangs in a horizontal position, swinging
free, on the centermost pole (1) (a). A container filled with food

[119]

1. Castelnau's statement, op. cit., I, p. 446,
that the deceased stands vertically in the grave
(la tête fait une saillie au dessus du sol /the head
projects above the ground/) is probably based on
confusion with the method of burial in a squatting
position customary among the Kayapo.

/Fig. 16 appears here/ stands under it on the ground. The pit
is covered with a mat, over which lies a foot-high layer of earth (b).

/34/

795 The souls of the dead, which, as mentioned above, are thought of as remaining for a while in the vicinity of the grave, later like to return to their former home. They appear to their relatives especially on stormy nights. When the rain streams [787] down and lightning brightens the darkness, the old people remember their dead relatives and attempt by loud lamentations and singing to put themselves in a state of artificial ecstasy, which finally conjures up in their aroused imaginations any desired phantom.

791 The animistic "religion," if one wishes to call it this, still lacks any ethical basis. It has not elevated itself to the acceptance of a higher, omnipotent spirit upon which man feels dependent in the expectation of punishment and reward for his actions. Thus there is also lacking anything which would indicate the external relationships of man to the godhead, idols, cult performances, prayers, etc. There are among them, however, those ceremonies from which apparently the higher cult forms have come everywhere in the world, the mysterious

●535 121 Masked dances. The important role which such masked dances play among the North American tribes is known everywhere. Until now remarkably little was known about the analogous customs on the southern continent. Only the dances of the Tekuna, Juri, and Uaupé tribes are mentioned in passing in the literature. The "temples" and "idols" which the oldest missionary reports mention are obviously nothing other than the "medicine huts" or "flute houses" with the fantastic mask costumes stored in them.

Only recently has the wealth of mask material brought back by the two Xingu expeditions again directed attention to these festive dances which are so important for an understanding of Indian life. Observations made later among the Karaya supplied a desirable supplement to this.

Their masked dances are of quite special interest ethnologically on account of the remarkable analogies which they exhibit in the form of the masks, as well as in other festive customs, with those of Melanesia. This correspondence goes into such

/34 cont./

535 121 detail that Kleinschmidt's description of the duck-duck festival of New Britain would also fit mutatis mutandis the animal dances of the Karaya.

535 114 Castelnau, who first mentions them, obtained one of these masks with great difficulty (1), but it was later lost, along with

1. Castelnau, op. cit., p. 441.

all the other collections, in the cataracts of the Tocantins. The depiction of a dance given by him on Plate IX of his Vues et scenes /Views and Scenes/ (Paris, 1852) is incorrect inasmuch as the lower trunk and legs of the dancers are not uncovered, as the illustration shows, but are hidden under long buriti hangings. Also the height of the headdresses seems exaggerated.

Later Spinola (2) published something about them and also

2. Op. cit., p. 45.

obtained some mask costumes for the anthropological exhibition in Rio (1882), which, however, never reached their destination, but were lost in Goyaz.

126 535 532 [123] [078] That I was successful in luckily bringing home some of the most interesting masks I owe to the intervention of the chief Pedro Manco, without whose intercession the superstitious mistrust of his fellow tribesmen could hardly have been overcome. These sacred objects had already been unwisely profaned several times by travelers, in particular by Spinola himself. Contrary to expectation, the most beautiful specimens were found among the Karayahi, whose villages alone exhibit the above-described "medicine huts." Smaller camps had, instead of them, simple semicircular compartments, open at the top and back, as Castelnau depicts them, whereas the huts are completely absent among the Šambioa. Probably in this case they had already been torn down again after the conclusion of the festivities. The palm-straw costumes collected there lay thrown in a heap in the nearby forest and are for that reason somewhat defective.

532 535 184

/34 cont./

535 532 825 All of the dance masks represent animals. The imitation of the animal form, however, does not go so far as among the masks of the North Americans and the Tekuna, since the creature concerned /35/ is merely indicated by some of its most striking

Fig. 18. Mask of the dolphin (1/20).

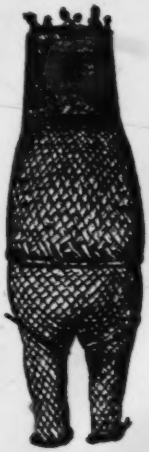

Fig. 19. Mask of the fish doori (probably the pirarara) (1/20).

Fig. 20. Mask of the scarabacus (dung beetle) (1/20).

Fig. 21. Large ant-eater (headdress) (1/24).

characteristics or even only by the decorations placed on it.

The masks, which are either used individually or belong in pairs, fall into three classes according to their shape.

/35 cont./

535 532 825 1. Costumes and headdresses of simple palm-straw plaiting (inaudä). Of these there were collected:

a) The dolphin. Male figure with genitals made extremely large; plaited out of uaguassű leaves. A sleeved jacket reaching to the belt covers the upper body of the dancer; the lower trunk and the legs down to the knee are in a type of trousers, while the head is covered with a cap completely hiding the face and on top running out into two wound braids (Fig. 18 /see p. 70/).

b) A similar figure without genitals, representing the doori fish (pirarara?). The covering of the thorax is sleeveless. The hood has six short braids provided with end knots (Fig. 19 /see p. 70/).

c) The scarabaeus (koreha ʒǒ, dung beetle, one of the most common insects of the campos), is a mask plaited out of buriti leaves for the upper body. Hiding the head is a rhomboidal cap of fine plaiting, through the upper part of which runs a cross-stick provided with palm-straw tassels at the ends, reproducing quite typically the antennae of the beetle. The lower part, made out of coarser plaiting, consists only of a layer covering the chest and stomach. On both sides there are slit-shaped armholes. The legs of the dancer are probably covered with buriti hangings (Fig. 20 /see p. 70/).

/36/ d) The large anteater (uariri), for which there is likewise only a headpiece for the head and upper trunk, is plaited in a funnel shape out of a single buriti leaf whose stem, projecting upward and split several times, is lengthened artificially by a wooden stick set into it. The extreme tip bears a huge tassel of leaves. The whole is three meters and eighty-two centimeters high (Fig. 21 /see p. 70/).

The preceding masks are those obtained among the Šambioa. In addition, the sketch of a fifth costume of the same type was drawn in a Karayahi village. This is

e) the caracara hawk (iira), likewise funnel-shaped, but not as tall as the "anteater" and provided with armholes (Fig. 22 c /see p. 72/).

/36 cont./

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825 2. Masks of the duck-duck type (ya-ôô). These are cylindrical dance hats, covered with ornamental feather mosaic, the pattern of which reproduces the animal concerned.

a) The piabussu fish (abuŝeura) consists of a strong buriti plaiting 82 centimeters high and 45 centimeters in circumference in the middle, running out at the top, into a braidlike continuation wound with black bast, which bears a tuft of feathers at the end. The lower end of the cylinder broadens like a funnel in order to receive the head of the wearer. This lower part is about 25 centimeters high and so densely covered with buriti strips that the face of the dancer remains completely hidden (Pl. XII /see p.114 /, 1 a and b).

Fig. 22. Masks and masked dancer.

The cylindrical middle-piece is covered lengthwise with thin sticks of cane, on which the feather mosaic is applied with wax. Running vertically on the front side there is a yellow strip ten centimeters wide and bordered by black and white cotton threads twisted together, which is accompanied on either side by a red one half as wide with the same border. From each of the latter a broad red continuation branches off at right angles toward the back, which divides each side of the cylinder into two rectangular fields. These are filled with blue rectangles on a yellow background, which are divided off by black cords.

/36 cont./

535 532 825 At both ends the cylinder is wound with strips of blue army cloth. In any case the original binding was a tightly woven black or black-white cotton band, as on the masks illustrated in Fig. 22 a and b /see p. 72/.

A small green feather border surrounds the upper edge, which is also adorned with a row of upright red arara feathers.

On the back side, with white down pasted on it, two rows of blue arara feathers hand down over each other.

A cross-stick decorated at the ends with long feather tassels is stuck through the upper third of the cylinder.

b) The pacu fish (ariua) is of similar form. The cylindrical part is shorter, but of larger diameter (height 50 centimeters, circumference 55 centimeters). In this case, too, a braid runs out from the upper surface (60 centimeters) (Pl. XII /see p. 114/, 2 a and b).

A broad red stripe with a black and white border likewise runs down the front. The side parts show a complementary pattern of oblique, blunt zigzag stripes running somewhat irregularly, red on a yellow background within a black border. Two rows of feathers likewise hang down in back.

Long buriti hangings to be placed around the shoulders and hips belong to both masks. The neck is wound with an ornament of black bast strips. The dancer carries gourd rattles in his hands and wears bands with rattling Thevetia pods around his ankles (Fig. 22 a /see p. 72/).

Two other such masks could be sketched.

c) One allegedly represents the kabroro (alligator). The cylindrical part is red with horizontally placed double-crosses in yellow (Fig. 22 a /see p. 72/) and bears two short diverging braids.

d) The meaning of the other, the animal yarenĕ, is uncertain. The basic color of the cylinder is blue. A chain of yellow rectangles on a red background runs down each side. According to the ornamentation, it may represent a snake (Fig. 22 b /see p. 72/).

/36 cont./

535 532 825 On both, the back side is decorated with a double row of short green and blue parrot feathers placed in the long direction.

3. The mask of a black bird (tirehàn) has no animal emblem. It is a human face made of a large gourd, the lower third painted black, the rest red. The mouth is equipped with wax lips and wooden teeth. The nose of black wax is located between the narrow eye slits at an unnatural height. A hanging of black and /37/ brown feathers falls from the back, while at the front and on the sides long strips of buriti bast cover the body of the wearer (Pl. X /see p. 112/, 3).

[184] The number of masks is in no way exhausted with these. Each village has its special ones and many a "medicine hut" was actually crammed full of the different types.

Besides those mentioned the following were noted as particularly common among the Karayahi:

The fish: pintado (Pimelodus sorubim), trem-trem (Gymnotus electricus), chicote, piau, and pirarucú (Sudis gigas); the birds: tuyuyu (Mycteria jabiru), japuira (Cacicus sp.) mutum (Crax), jacu (Penelope); finally deer and crabs.

527 535 Masked festivals. If there is much food on hand after productive hunting and fishing expeditions, the chief decides to hold a dance festival, which continues as long as the provisions last. The preparations begin several days before the date set. The women attend to the food and drink, the men set to work at making the dance costumes, unless they are still occupied with hunting.

[533] [198] Each dance is known only to certain persons. The songs sung in connection with them, which are handed down from father to son, are allegedly performed in an ancient language incomprehensible to the masses.

[825] [533] Each animal represented has its characteristic sound, which is repeated again and again in the songs. Thus, the pacu cries: heiyoń he, heiyoń he, the alligator hu — hu — hu.

[564] [532] [1006] The women and children watch the dance, to be sure, but may not look at the masks by themselves, without their wearers, since they are made to believe that the "animal spirits" concerned are really present before them. Only the oldest women are sometimes told the secret.

/37 cont./

507 The festival begins with a procession of the masks through
535 the village. The participants dress in the nearby forest and approach with a loud han hm han. Then everybody cries: nakunerare! There they come!

During the procession the masked men throw sticks of wood in all directions. After they have withdrawn, everything is readied for the feast and drinking bout, until after a few hours the dancers approach again and the dance begins. Like that of the duck-duck, it consists of an odd hopping. The dancer is not permitted to let himself be recognized in any way; he
[688] may neither speak nor cough or sneeze, and particularly not fall. Otherwise, as in the case of the duck-duck and the Northwest American hametz, he is killed immediately.

If he finds it necessary to cough, which in view of the stifling heat in his masquerade is not uncommon, of course, he jumps into the circle of men standing about, who cover up his voice by likewise coughing.

The dances take place in a certain sequence; it is the chief who decides which one is to be at the beginning.

532 If a woman enters the secret hut out of curiosity or other-
535 wise takes advantage of an opportunity to see the mask costumes,
562 she is punished by death.
688 Usually the other women then bring a petition to the chief. The latter lets mercy prevail if the guilty one promises silence and is willing to undertake a task of atonement, which usually consists of weaving a riio or making a large buriti mat. If she refuses or if the work is not satisfactory, a place in the forest is pointed out to her, and she must appear there at a certain
[839] time. She is forced to yield to the men assembled there. If she does not appear, the latter have the right to kill her wherever
[766] they find her. The corpse of the guilty one is sunk in the river.
[778] No one may enter the hut of the victim, however, since this is considered a sanctuary.

In the same way a man who betrays the secret to a woman is declared an outlaw.

/37 cont./

535 That such barbaric customs prevailed, at least formerly,
532 is all the less to be doubted, since analogies can be shown in
562 other regions of the world. Today, however, the matter does
688 not seem to be handled as strictly. It is said that among the
178 neighboring Tapirapé all the women once saw the masks by chance, so there was nothing else to do but to pardon them all and give up the secret.

According to a statement of Pedro Manco, the custom has fallen into disuse among the Šambioa, too. Nevertheless, they did not permit us simply to take the masks found in the forest along with us, because women /38/ were presumed to be in the area. Rather our men had to put on special clothing for the purpose of bringing them to our camp.

Whether these customs have now become milder or not, in any case the respect the women have for the masks and their mysterious storage place is quite great.

535 After the end of the festival the masks are thrown away or
532 burned. In any case the feathers used for them are saved.

It is unlikely that we shall ever fully understand the real meaning of these dances. It is even doubtful whether the Indians themselves are fully aware of it. On the basis of analogies among better known peoples, a few conjectures about it can at least be made.

535 It is certain that the mask represents the spirit of the ani-
532 mal portrayed. The animals themselves are either game animals
776 or those that play a certain role in the national legend, such as
825 the stork, the alligator, and the Gymnotus. In North America
[191] there are bear dances, buffalo dances, etc., in order to persuade the bear and buffalo spirit to make these animals appear in larger numbers, whereas other dances refer to animals which are regarded as original ancestors or have other mythological significance. Similar notions may also be the basis for the masked dances of the Karaya. This would already be a step beyond the lowest form of animism, since the acceptance of a spirit representing all animals of a certain class presumes a certain amount

/38 cont./

535 of abstraction (1). Insofar as these animal spirits are supposed to
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1. Im Thurn, op. cit., p. 370.

be influenced in a way favorable to human beings, the first trace of a cult appears in these dances.

535 If one asks the Indians themselves why they keep the secret
532 from the women, they answer without exception that the women
561 are not permitted to see everything, they talk too much.

The need to maintain the authority of the men over the women appears wherever such mysterious festivals are current. The same thing is known from Greek and Oriental antiquity. It is possible that in this effort, which may often appear to the civilized man as a brutal tyranny over the weaker sex, one of the most ancient "folk ideas" belonging to all mankind finds its expression.

The whizzing stick does not seem to be in use among the Karaya; at least nothing could be learned about it.

Legends and Folklore

126 In the last days of our stay in S. Maria old Pedro Manco
[115] dictated a number of legends, which, given the paucity of
[793] such materials from South America and despite their simplicity and poverty of ideas, as well as the in part garbled form, nevertheless command some interest. Unfortunately because of the lack of time, they could not be written down in the original language, and in particular working out an interlinear translation met insuperable difficulties.

793 Whether these traditions have remained completely free of
199 foreign influence can be decided with certainty only when someone is successful in drawing on other informants as a check. The chances, to be sure, are very slight. For the present nothing opposes the presumption that we are actually dealing here with genuine products of the Indian folk-spirit.

793 These myths differ neither in form nor in content from those otherwise from America. The very saga which is most

/79 cont./

• 535 Pl. X. Karaya. Ornaments and Equipment for Dancing.

1. Dance rattle with feather hangings and incised ornamentation (1/7).

[532] 2. Dance rattle without feather hangings (1/8).

3. Mask of the bird tirehän (see p. 74) with long buriti-fiber hangings in front and black feather decoration in back (1/9).

4. Dance rattles of Thevetia pods to be tied around the knee, with cross-sticks and down covering (partly removed) (1/8).

5. Simple dance-rattles to be tied on the arms or legs (1/8).

6. Dance belts made of strung Thevetia fruit capsules (1/7).

[534] 7. Trumpet made of gourd shell with an inserted taquara mouthpiece (1/9).

[286] [239] 8-10. Dance belts made of strong black or black-white cotton weave with feather hangings (9 and 10 also with Thevetia pods) (1/7).

532 Plate XI. Karaya. Clay and Wax Figures.

1. Simplest form without indication of the sex (1/2).

2. Simple female figure (1/2).

3. Female figure with wax hair, without facial modeling, but with the lower extremities. Probably gravidity is indicated (3/4).

4. Female figure with wax hair, face and upper body modeled. Legs as stumps (3/4).

5. Male figure in similar execution with zigzag painting indicated (3/4).

6. Large female figure with stump feet, but clearly modeled face. The apron is lacking. The neck is adorned with a chain of strung Ricinus kernels and snail shells (1/2).

[Plate XI. Karaya. (Cont'd)]

/80/

532 7. Completely fashioned female figure clothed in an apron (1/2).

8. Completely fashioned female figure with carrying basket, without apron and painting (1/2).

9. Female figure made of black wax, with ear sticks. Best specimen of the collection (1/2).

10. Large male figure with wax hair, ear and neck ornaments. Cuffs indicated (1/2).

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Plate XII. Karaya. Fish-dance Masks (Headdresses).

1a. Piabussu fish, front view.
1b. Piabussu fish, side view (left) } of the same specimen (1/8).

2a. Pacu fish, front view
2b. Pacu fish, side view (left) } of specimens of different sizes (1/8).

Pl. XII a (Supplement). Color Sketch of Pl. XII.

The broad crossbands of blue European military cloth, which the originals have, are reproduced here in black crosshatching, since the original bands probably consisted of black cotton weaving, as in Fig. 22b /see p. 72/.

/The explanations for Plates XIII-XV, which refer to the untranslated portion of the source and are therefore not reproduced here, are omitted. The errata listed at the bottom of p. 80 have been corrected in the text./

4:Ehrenreich--112 E-5 (1888) 1891 SP9 Caraja SP9

Plate X

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[532]

[534]

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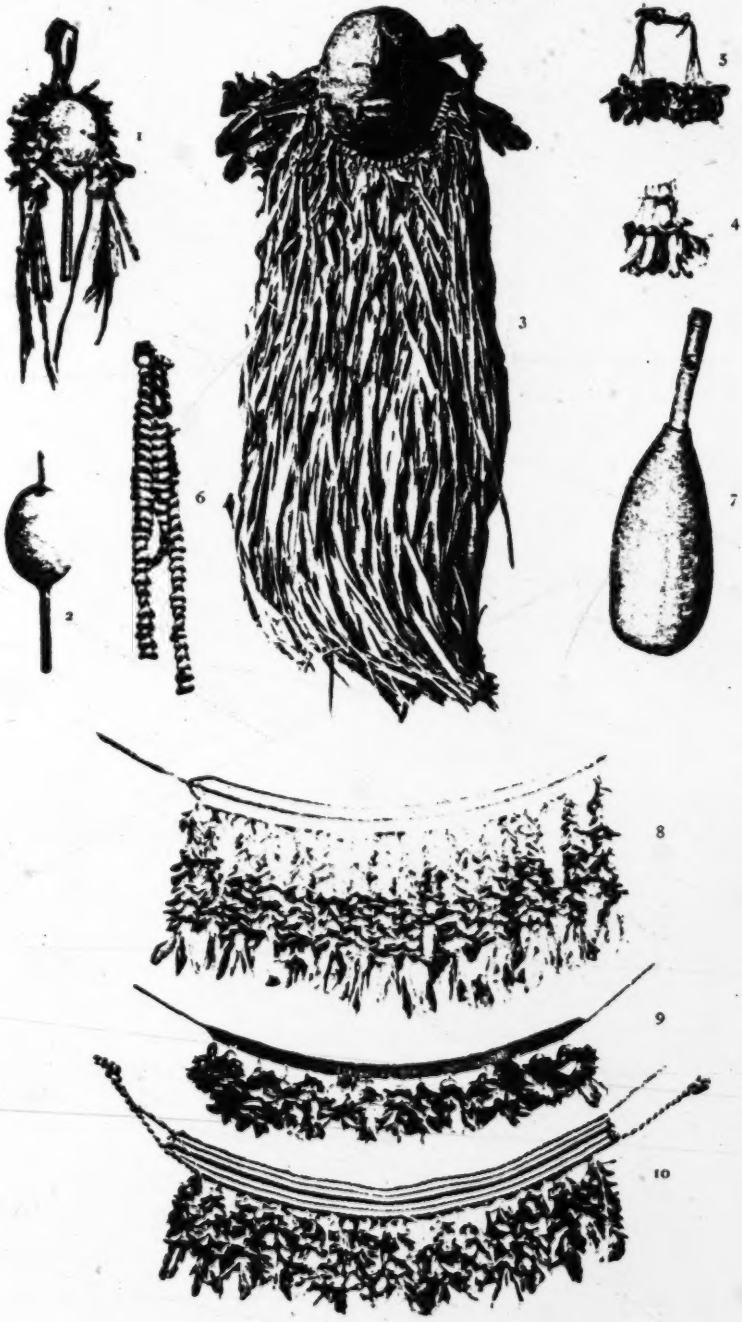

4: Ehrenreich--114 E-5 (1888) 1891 SP9 Caraja SP9

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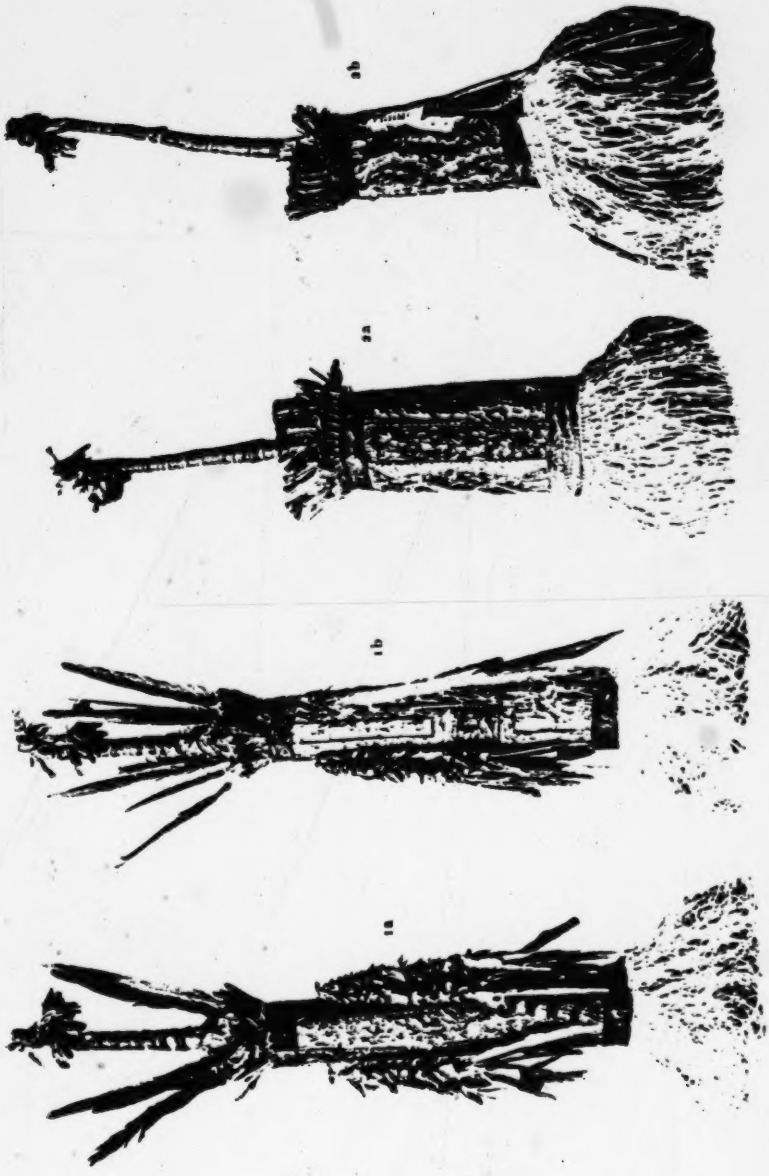
Plate XII



4: Ehrenreich--115 E-5 (1888) 1891 SP9 Caraja SP9

Plate XII (Supplement)

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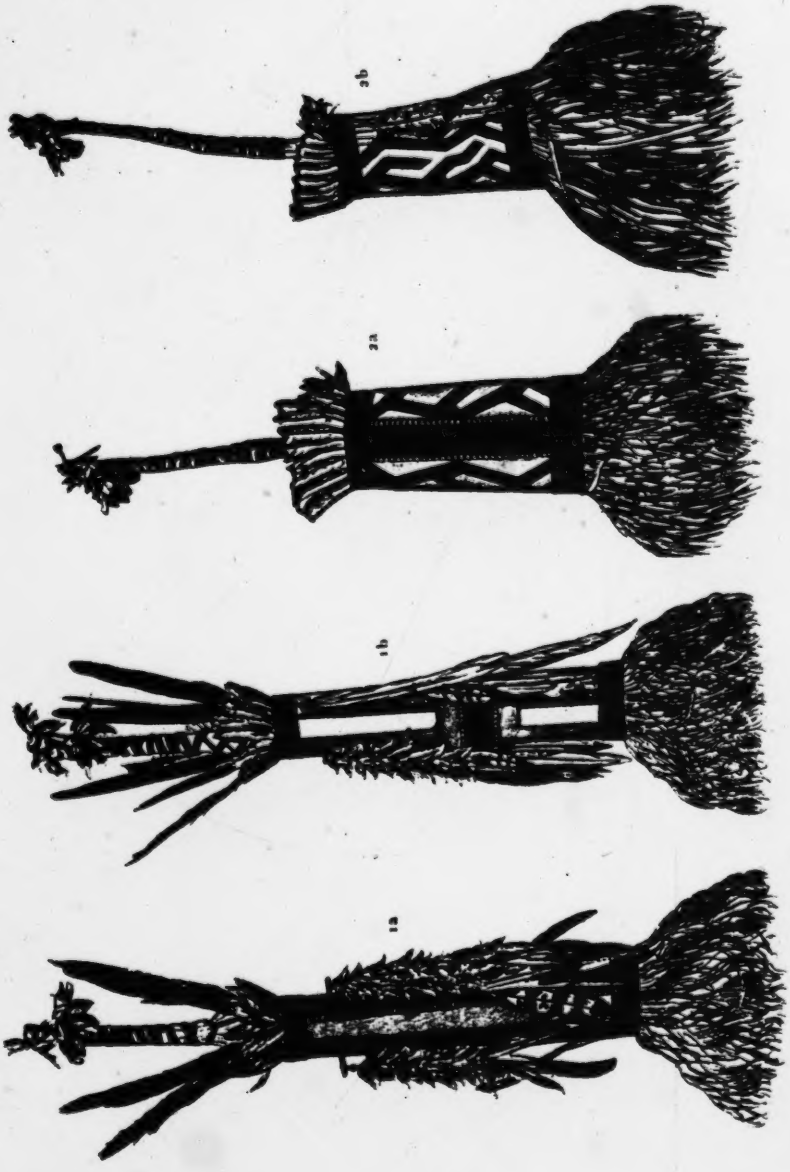

5: Krause

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SP9 Caraja SP9

[For the description and use of feathered ornaments such as caps, helmets, belts, hoops, etc. on festive and ceremonial occasions, see category 301.]

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Plate 20

3. Plaiting pattern: dogfish.

4. Plaiting pattern.

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2. Ladeni masked dancers.

1. Koduni masked dancers.

/Pl. 20 precedes p. 81./

5: Krause--23 E-5 (1908) 1911 SP9 Caraja SP9

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Plate 34

Dance-mask reproductions: a) idjazó mask; b) ladeni mask.

/Pl. 34 faces p. 160./

5: Krause--24 E-5 (1908) 1911 SP9 Caraja SP9

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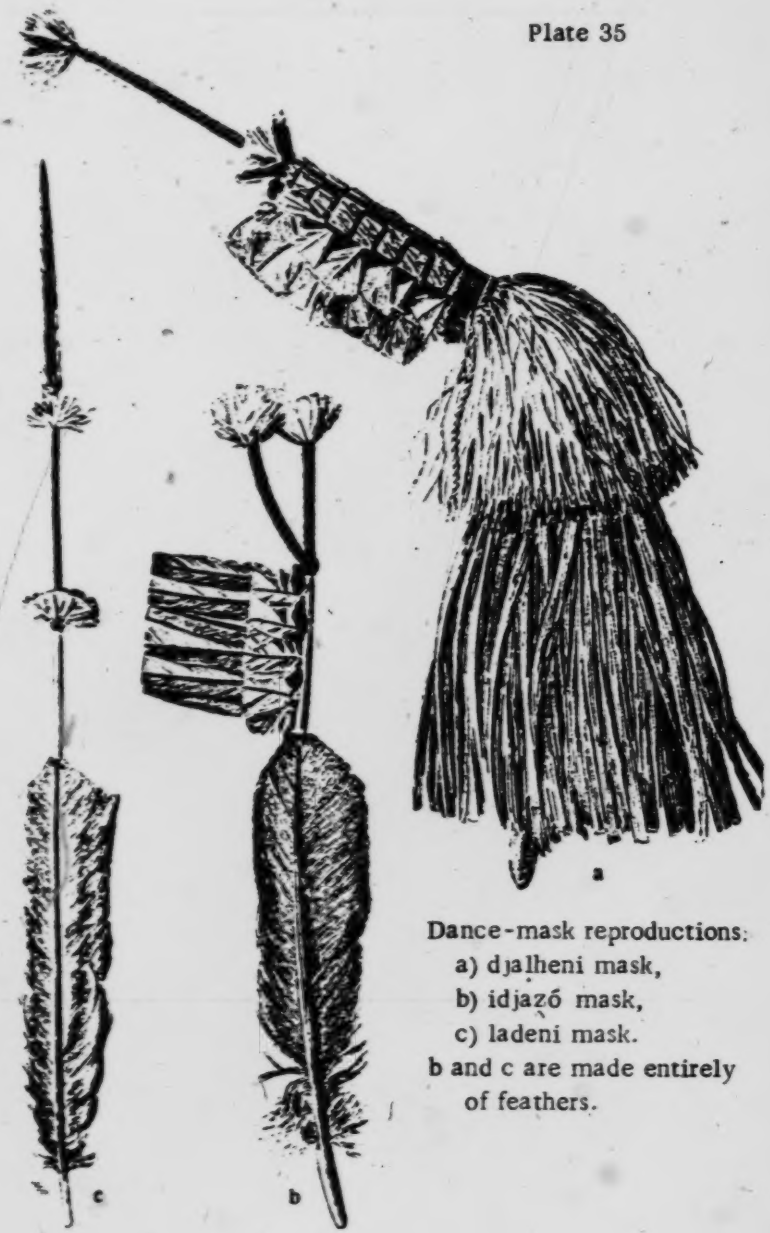
Plate 35



Dance-mask reproductions:
a) djalheni mask,
b) idjazõ mask,
c) ladeni mask.
b and c are made entirely of feathers.

[237]

/Pl. 35 faces p. 161./

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/Ill. 10 appears on p. 188./

5: Krause--28 E-5 (1908) 1911 SP9 Caraja SP9

Ill. 10. Savajé challenge-dance for a wrestling match. On the right, the Karajá. In front, the two paths on which the masked dances take place. Drawn from a photograph.

/211 cont./

303 are tossed in until there is no longer any liquid oil. For use, a
[302] tuft is pulled out, squeezed out between the hands, and the oil is rubbed into the hair, on the skin of the body, mixed with pigments, etc. The tuft is again tossed into the gourd vessel.

302 b) Body hair. The beard growth is little developed. When a
[142] small hair appears, it is plucked out. Cheek and chin hair allegedly does not grow at all among them; some, however, have short, faint /212/ mustache hairs. Since they find them ugly, however (they compared our mustaches with the long barbs of the
●[535] pirarara), they pluck them out. On the other hand, they are supposed to wear artificial beards of human hair in the cascudo dance, according to their statements. A mustache-like beard is placed between the lower lip and the chin, pulled up toward the ears, and fastened in back of the head with strings (1).

[113]

1. See Jahrbuch des Museums für Völkerkunde zu Leipzig, Vol. 3, 1910, p. 114.

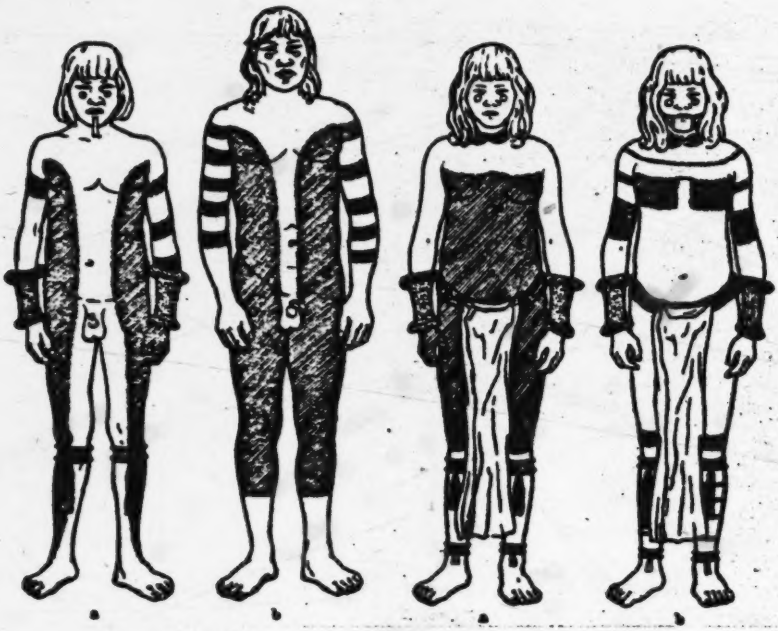
Eye hair. Eyebrows and lashes are removed, and, to be sure, pulled out with the fingers. For this purpose, the fingers are first dipped in ashes, probably so that they will not slip off the smooth hair. This plucking is said to be very painful; it is undertaken even in the case of small children and repeated when the hair has grown in again. As a reason for it they could only say that they did not want this hair to grow. Why they do not want this, they could not explain.

142 The rest of the body hair is usually only slightly developed.
302 The fine hairs of the skin were scarcely to be seen. Underarm hair, too, was only slightly developed; its removal is left to the discretion of the individual. The pubic hair was heavily developed; it was not removed, as far as I could see, at least among the men.

302 c) Body painting. For body painting, red, black, and white color is used.

/214 cont./

302 from ear to ear with soot scraped from the charred campo trees.
[535] For dance festivities the men and youths are painted by the women. In general, this patterning is their ornamentation,
[926] their festive clothing. Mothers often painted their sons when the latter were to set out with us on a fishing expedition.



Ill. 43.
Boy (a) and man (b) with full patterning.

Ill. 44.
Two girls with full patterning.

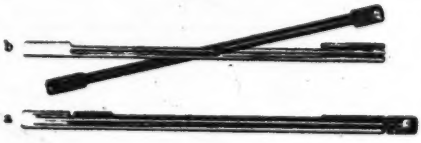
[965] For mourning, the entire body, even the face, is said to be provided with genipap painting. I did not see this custom, however, in the case of Kabisá's family.

There are no differences in the painting between the two sexes, except that perhaps the men, who have more to do out in the open than the women, who essentially remain in the village and in the houses, wear the full painting more than the women. The patterns themselves are the same for both sexes, except that the men like a somewhat more extensive patterning.

/312 cont./

524 drawn (Ill. 176). The two loops are put over the thumbs; by tumbling it, the thread becomes twisted, and then, by letting it unroll, pulling and relaxing, one makes the disk rotate, whereby it makes a buzzing sound by itself. The Indians did not have such an instrument on hand, but they all knew it; the one shown in Ill. 176 represents a model which an Indian voluntarily made for me. My informant told me that only the men use this instrument, but not women and children. He also linked it up with the

Whizzer stick (nõlĭnõlĭ). This is manipulated fastened to a stick. I never saw a whizzer stick nor was I able to confirm this information. The Indian in question happened to mention



Ill. 177 a, b.
Puzzle carving:
a) covering each other, b) drawn apart.

it when he was looking at a picture in Steinen's second travel [114] book, page 498. Since this information was obtained in the first village, where I was not yet completely familiar with the Indian's way of expressing himself, this may have been a misunderstanding In any case, subsequent verficiation would be ● [535] necessary. If the whizzer stick should exist, it probably appears in connection with the masked dances. The buzzing-disk, too, which is supposed to be limited to the men, seems to be connected with them.

I saw the string game (lälŭ) performed several times, though I did not succeed in retaining the difficult movements. Children, above all, occupy themselves with it, adults only occasionally. There are some who command many figures, whereas others are said not to complete any. They have figures which are made by only one person, and some for which

/314 cont./

526 574 When Karajá come to a strange village, they must officially engage in wrestling with the youth of the village before they are regarded as admitted (1). As soon as the village comes into view,

1. This is an ancient custom which even Fonseca reports in the year 1773 (Rev. trim. 8, 384/85). According to this, the Šavajé paid the Karajá a visit; they came in a large number of boats, adorned and armed, shouted and blew on trumpets. The Karajá responded in like manner, and while they came toward them, armed, in a boat, the others drew up on the shore behind the chief, who carried a large lance. The Šavajé landed and likewise stood in formation. Both clusters of people then moved forward and backward three times, during which they shouted and formed a circle, in the center of which the chiefs then greeted each other. Then a wrestling match began: from either side a warrior stepped up, the two wrestled, cheered on by the chiefs. The victorious nation was always greeted with three loud shouts. It was only after this ceremony that the Karajá chief led the one of the Šavajé to Fonseca in the camp.

one hears sounded from there the challenging shouts for a wrestling match: long and short kjū cries, like dog barks, varying in all kinds of ways. The strangers remain very quiet; I usually observed that my Indians, who afterwards did well in the fight, were trembling with fright. The kjū shouts continue until the strangers have landed and the chief has ordered them to fight. Then they set out for the wrestling place, usually near the mask hut, where the young male population is standing lined up, otherwise where there is firm sand. The two sides step up opposite each other; [535] the chief stands on the side of the strangers. The natives are the first to challenge: two youths side by side dance forward out of the ranks, in that, stamping, they dance forward about eight small

/314 cont./

526 steps half-right, then make a quarter turn and dance forward in
535 the same manner half-left, and so on, alternating in this manner.
574 In connection with this, they swing their hanging arms in the most peculiar way, and the one who happens to be in front utters a howling cry in a high pitch, shouting hũ once with every step (Ills. 10, 11, wrestling match between Šavajé and Karajá). When they have reached the front of the opposite row, they stop, turn about on the left foot, whereby they fling their right arms far around and both utter a drawn-out, descending hũ; then they run back to their ranks. The opposite side responds to this challenge in like manner. It is only then that from among the natives two men dance forward in the same way, but only to the middle, one pair of the strangers comes dancing toward them, and then, without further ado, the wrestling begins, until one of the opponents is
526 downed. Usually the fights last only one or two minutes. /315/
574 If the opponents are equally skillful and are unable to secure a fall, the fight is broken off. The one who ends up lying on his back is beaten. He remains prostrate; the victor, crying hũ, dances around him and in the end climbs over him, or else the victor, with raised hand and shouting in the same manner, dances around the opponent who stands with bowed head. Then both return to
[535] their ranks. Thereupon the chiefs, along with the victor, with arms crossed over their shoulders, shouting hũ, dance once around the wrestling place. Each subsequent fight is introduced in the same manner; the big ceremony, however, takes place only before the first fight. Only once did I see an individual man dance forward; otherwise they always went forward in pairs. Sometimes the challenge was not accepted; then the challengers danced to the opposite side, turned about there, and went back. I was unable to find out whether individuals choose certain opponents, or whether
[516] anyone may accept the challenge. After the fight they adopt a certain resting position: they stand bent forward and rest their outstretched arms on their knees. They remain in this position until they wrestle again. Concerning the wrestling match between Karajá and Šavajé /see pp. 330 - 332/.

[See pp. 28-29--Analyst

/315 cont./

535 I did not observe any dances, with the exception of mask-dances, which seem to be of a religious nature. Ehrenreich and Castelnau report on such among the Šambioá.

536 Shooting as a sport was not observed. I am unable to say whether shooting matches occur. Sometimes, for practice, they are said to toss green gourds into the air and shoot at them with arrows. Shooting from a position on the back, whereby they hold the bow with the feet, is a sport in which they occasionally indulge, but not too frequently, on account of the great pain which the recoil of the bowstring causes on the feet. I myself did not see it.

I never saw or heard anything about club-throwing about which Königswald reports.

12. Music.

534 The Karajá are very poor in musical instruments. They have only signal trumpets, small whistles, and turtle scrapers; rattles serve as the accompanying instrument for songs. That is [533] all. This lack seems very strange, since the Karajá sing very gladly and well and are apparently highly gifted musically (1).

1. Concerning the love of music of the Karajá, see Part I, p. 52 /untranslated/.

They have three types of signal trumpets.

The bamboo trumpet (ŭhŭhŭk) consists of a bamboo cylinder 44 centimeters long and seven centimeters in diameter, the mouth end of which is formed by a node, the center of which is pierced. The open, sounding end is richly carved (Pl. 58, Ill. 9).

/316/ The gourd trumpet consists of a curved bottle-gourd 26 centimeters long, which has the lateral blow-hole on the narrower end, the central sounding-hole on the wider end (Ill. 178a).

/331 cont./

765 loud, high voice in a monotonous intonation; at the same time rattle gourds are swung. It seems that laments take place as soon as anything reminds them of the deceased. In any case definite times of the day for these could not be determined. The people, however, are sincerely grieved; one can see their sorrow in their faces, at least at first. The father allegedly mourns a child only one day, the mother four days. This statement is certainly not true, for in Schischá I heard lamentations for a child who was said to have died three weeks before. The husband mourns his wife only a short time; on the other hand, the wife her husband for a year. After this time has elapsed, the widow is painted with urucú and hung with ornaments at the command of the chief. After this she mourns one more day, and with this the period of mourning is at an end.

15. Religion, Masks, Magic, Medicine.

114 Concerning the religious views of the Karajá I was able to
771 discover but little. The researcher does not come across anything that could suggest any belief in spirits or a cult, with the exception of the masked dances.

114 Unfortunately, I saw very few such dances, since I traveled
● 535 in the Karajá region from June to October, whereas the time of
796 the dancing seems to be precisely from November to April. Thus, I am unable to report anything about the meaning of these dances; all my efforts to find out anything about this from the people by questions failed because of the meager possibility of mutual
[532] understanding or the deliberate withholding of information. I assume, however, that these dances, which coincide with the time of ripening of certain field produce and at which masks representing animals are used, are in part harvest festival dances, but in part originate from ideas out of which the so-called magic by analogy developed later on. More cannot be said about this; all
532 else would be useless speculation. Some of the masks are not

/331 cont./

dance masks, but masks of beggars who travel around on certain occasions and beg for food; others seem to be connected with the /332/ cult of the dead. In any case, these are still quite primitive forms; a strict organization of the young people seems to be entirely lacking; only the age group of the unmarried men and the men's house (mask house) have developed (1). As a result, priests are, as yet, entirely lacking; everyone may still take part equally in all the dances. The arrangement is the duty of the chief. Everything concerning the masks is kept secret from the women. For more detail on the mask arrangements, see my article, "Tanzmaskennachbildungen vom mittleren Araguaya (Zentralbrasilien) /Copies of Dance Masks from the Middle

1. Dr. Walter Lehmann-München, in a discussion of my essay on masks in the Zentralblatt für Anthropologie, XVI, 1911, p. 100, suspects that the dance masks, like those in Central America, could in part be connected with the cult of the dead, and that they could be associated with totemistic ideas in combination with puberty rites. The connection with the cult of the dead seems actually to exist for the ĭōōnĭ mask, but, unfortunately, I was able to obtain too little information about this (see Part I, p. 78 /untranslated/) to be able to say anything about it with certainty. As for the second point, I suspected totemism among the Karajá Indians from the very beginning, but, in spite of all efforts, I could not discover anything of this nature. And it is the same with puberty rites. I therefore believe that I am right if I abstain from such combinations. It must one day be the task of a researcher who visits the Karajá during the rainy (dance) season to devote his attention to this problem.

/332 cont./
535 Araguaia (Central Brazil)/" (2).
796
[113]

2. Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig, Vol. 3, Leipzig, 1910, pp. 97-122.

346 I should like only to make a few remarks here about the
532 mask huts. Castelnau mentions and illustrates (Vue et scènes, Paris, 1853, Plate 8 and text page 7) in the first Sambioá village an almost semicircular, vertical palm-leaf wall, the convex side of which is turned toward the village. In the open space stand about ten dance masks. Beside this there is a framework of poles which consists of several oblique poles stuck in a circle, from the center of which projects a long pole bearing a bunch of leaves at the end. These two structures are shown somewhat larger on page 9. In front of the palm-leaf wall are two dancers who have placed the masks on their heads. The way they are portrayed (the absence of the leaf-aprons and the way they are leaping about) proves that Castelnau was not present at the dances. Ehrenreich also reports on such semicircular compartments for masks, and, to be sure, also among the Karajá ("Beiträge," p. 34). I never saw such compartments, but only the house-like mask huts described by me.

775 About the world beyond, the Karajá were unable to give me any information. Allegedly the deceased go to the heavens.

787 Dreams, which are said to be very frequent, are regarded as reality. For example: "If someone dreams that a relative of his has died, he gets into his boat and rides there, in order to see whether it is true." (Kurisí.)

789 Magic (lŏbūnĭ) of all kinds is very widespread; even enlightened Karajá still firmly believe in its effect. It is believed that through /333/ manipulations natural events (rain) can be influenced or that other people can be harmed through magic.

Rain magic is very common; everyone can use it, everyone has the apparatus necessary for it. I obtained several of these:

/366 cont./

526 The wrestling was very similar to that of the Karajá. If
574 one bout were not accepted, the challengers made a gesture of rejection with their arms, turned around, and went back to their row. Then one of them walked forward again, assumed the position of rest in the center, with his back to the opponents, and
[516] shouted until one of the latter accepted. The resting position was
[184] identical with that of the Karajá: they stood with the upper part of the body bent over and rested the arms on the knee. The victor performed a dance in front of the loser, shouting loudly; upon walking away, he moved his left hand over the head of the defeated one. Here, too, the chief stood on the side of the guests.

574 Only after the return from the wrestling match was food put before the Karajá; only now were they regarded as accepted and permitted to disperse into the individual houses.

843 Upon my departure from the village a strange ceremony took
628 place, the meaning of which, I believe, is that a girl made
123 pregnant during previous visits of Karajá was sent along with the Karajá to await the birth among them; whether she would then return could not be definitely ascertained; perhaps she went to the Karajá as a village prostitute. Shortly before departure, the chief took me by the hand and led me into the neighboring house. Here an obviously pregnant girl was sitting and /367/ spinning. She had to get up and lay her work aside; the chief's wife took off her neck ornament (I had already bought her leg bands from her in the morning). The girl then had to take a second bast apron and her net covering and go with us to the boat. Apparently this was very little to the girl's liking, for she wept bitterly and only gradually calmed down. The chief then made long speeches to me, the meaning of which, however, I could not understand. On the way, the girl was under the special charge of my Indian guide, who allegedly was her cousin. He was very gallant to her, carried her covering, brought food on a plate, etc. The girl always walked closely in front and behind him.

●535 The masked dance that I saw among the Šavajé was a ĩdjãzõ
[184] dance and very similar to that of the Karajá. It took place on the first evening. The two masks stood side by side in front of the hut,

/367 cont./

535 but turned toward each other, and sang a verse with gourd-rattle accompaniment. They then danced forward together toward the village and back again. This was repeated several times. The 533 dance ended with lively bows at the village. At night the young men sat in front of the mask hut and sang dance songs with the [184] rattle accompaniment. These songs, too, were very similar to 532 those of the Karajá. The Šavajé did not permit photographing 535 the masks on the next day, so I was obliged to resort to sketching. 126 The masks were cylinder masks with a feather-mosaic covering. Black-dyed leaf-aprons for hips and shoulders served as body coverings.

In Schischá I acquired copies of masks, and, to be sure, of the ǐdjālhēnǐ mask, the ămbŭšăwādiă mask, and the lădēnǐ mask. Of these, ǐdjālhēnǐ seems to be a typical Šavajé mask, for the songs of this mask which I was able to record phonographically among the Karajá were always designated by the latter as Šavajé [533] songs. Of other Šavajé songs I obtained phonographically dĕsóǐ dĕsóǐ, a song that they sing after slaying a jaguar.

For further data on the masks of the Šavajé, see my article, [113] "Tanzmaskennachbildungen vom mittleren Araguaya /Dance Mask Reproductions from the Middle Araguaia/," Jahrbuch des Museums für Völkerkunde zu Leipzig, Volume 3, Leipzig, 1910.

197 Their language, according to my data, seems to be identical with that of the Karajá. It does contain some completely different words; see tapir, gavião, maize, red and black neck tassels, lower-arm ornament of two pads with fringe hangings, calf ornament with tassels, leaf pipe; caracara is divergent.

A comparison shows that the south horde of the Karajá is linguistically somewhat closer to the Šavajé than the north horde, undoubtedly a result of the migrations of the Šavajé to the south horde. /Section III, "Die Kayapó (The Cayapo)," pp. 368-402, with Plates 62-68 and Ills. 209-261, is omitted in the translation./

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

teams having lined up—there were four men to a side—they approached each other waltzing, zig-zag fashion, back and forth from one side of the ring to the other in a series of very rapid, stiff-legged, turkey-steps, the second man of each pair being close behind his partner and executing, lock-step, precisely the same movements in perfect unison with him; at the same time, the arms of all were extended in front, legs spread wide apart, bodies inclined forward and slightly squatting, and the entire anatomy of each rigid as if frozen stiff. As they worked gradually toward each other, they emitted fiendish challenges in the form of long-drawn-out yells. Finally, they came together and clinched, and the yelling ceased. The "first round" terminated quickly with four of the combatants sprawling upon the sand. For the second round, they jerked themselves out to one another in single pairs; while for the third round, a single individual, only, came out, first from one side then from the other, prancing like game cocks right up to the opponents' line. 526 628

Dr. Ehrenreich describes a war dance he saw at one of the Sambiða villages. Eight warriors, fully armed with spears, clubs, and bows and arrows, and decorated with feathers executed the dance, led by a sort of dancing master, before whom they were arranged in the form of a crescent. They moved but little from one spot—merely a few steps forward and backward—hopping rapidly and artistically on one leg and waving their weapons in perfect unison, guided by the measured beats of their leader. Every movement was executed with the nicest precision. It is said that the Karayá learned this dance from the Kaiapó tribe. 535 [177]

When a Karayá dies, all his tools, weapons and ornaments are burned, accompanied by a loud crying, wailing and lamentation by the surviving relatives and friends, among whom, because of having participated in the obsequies, will be distributed whatever articles belonging to the deceased that were not consigned to the flames. There is, therefore, some inducement to be a mourner. The death dance around the corpse is next in order. First, the body is ornamented by 764 [768]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

764 gumming feathers onto it, then a pole nine feet long is laid upon it, lengthwise, as it lies upon its back, and the whole is enwrapped in the palm-leaf mat which had served as the bed of the deceased during life, and wound with long strips of bark. The purpose of this pole is that the remains may hang suspended from it in the grave. The group that dances and wails as it moves around the corpse, is led by a kind of precentor, who is relieved from time to time as he grows weary. As the performers dance, they hold their arms extended in front with the fingers of one hand placed upon the backs of the fingers of the other hand, thus forming a bow. The singing is alternate and responsive. The chorus asks the deceased where he has gone and how he fares, and the leader of the chorus responds for the corpse. The chorus wails, "He lives no more! It is all over with him! Think no more of him! He is hanging from the bar!" Then the leader, speaking for the departed, responds hopefully, "I am in a beautiful land! Give me some tobacco! Did you put the plug"—the tobacco pipe—"between my lips? I am in need of nothing! But, be sure to place water at the grave!" The chorus now repeats but one question, and answers in a doleful voice: "It is all over with him! It is all over!" Very frequently these ceremonies begin before the subject is even dead.

764 Interment occurs the next day after death except where death has taken place very early in the morning, in which event it is the same day, at evening. The singing, wailing, [765] lamentations, dancing and other lugubrious festivities continue three or four days, during which time all work is abandoned. The Karayá cemeteries are always located on top of a high hill near the river. The civilized Brazilians, imitating, perhaps, their savage ancestors, also place their cemeteries on the highest ground near the town, where it often endangers the health of the living.

A Karayá grave is a hole in the ground nearly seven feet in length, three feet wide and thirty inches deep. The body is hung horizontally into this excavation so that it swings freely from the already mentioned pole, each end of which

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

at will into a trance or semi-death, in which state their souls, or doubles, explore the occult, or what is hidden from men in a normal state. They also believe that these conjurers can transform themselves at pleasure into animals—into the form of a witch-wolf, for example, in order to terrify, injure and domineer over men; and, in brief, can do all things whereby shamanism—primitive priestcraft—secures and maintains its influence over the tribe. They have no images or idols, nor even fetiches, for the reason that they have not yet advanced to this more complex belief, if advancement it may be called.

The ghosts or spirits of the dead, which, as previously stated, are believed to tarry for a time in the vicinity of the graves where hang the bodies they were forced to abandon because they had fallen so into disrepair, take delight, in after time, in returning to haunt the places of their habitation during the days of their flesh; moreover, it is believed that they appear to their relatives, especially on wild and stormy nights: When the darkness is inky black, illumined only by the ceaseless play of the terrifying lightnings, and the thunders crash and boom as if the unseen Powers were engaged in mighty conflict, while the winds moan and shriek in the forest, then the old folk think of their dear departed; and by loud lamentations and wailings, put themselves into a state of ecstacy whereby their inflamed imagination creates every wished-for phantasm.

This animistic religion is without any ethical foundation. It has not in this stage attained to a conception of a higher or ruling Spirit upon whom man feels himself dependent for rewards and punishments for his deeds; and as just stated, lacks everything which connects man externally with divinity, such as images, the paraphernalia of worship, ritual, and the like. But we find among the Karayá those ceremonials from which apparently everywhere throughout the world the higher and more elaborate forms of worship have come, that is, the mystery rites.

Mask dances occupy an important place in Karayá life. The prominent rôle which these masquerades play among

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

Brazil.

535 North American races is well known; but thus far, surpris-
171 ingly little has been learned of similar customs that prevail among South American tribes. Only the mask dances of the Tequna, the Zuñi and the Uaupé races are mentioned casually in literature. The temples and idols alluded to by the old Jesuit missionaries are often nothing but medicine huts, or flute players' houses where are kept the mysterious mask costumes. These mask dances are of peculiar interest because of their striking similarity to those of the Melanesians as regards the forms of the mask and other customs of the dance.

535 The Dance Masks represent animals only; but the repre-
532 sentation of animal forms is not carried so far among the Karayá as it is in the case of the masks of the North American aborigines and the Tequna, as the particular animal sought to be represented is indicated only by some of its most striking characteristics and not by the form of the mask outfit; or certain parts of the paraphernalia may suggest what animal is being represented.

The masquerade outfits are used singly or in pairs, and are divided, according to their forms, into three classes. The first, are suits and head gears of simple or plain braided palm-leaves. The second class is a cylindrical dance hood which looks like a sheaf of wild hay inverted over the head, which it completely obscures, while the upper part of the sheaf tapers to a point about two feet above the head, and is overlaid with beautiful feather mosiacs, patterned to suggest the creatures the primitive masqueraders desire to represent, such as certain fish or birds. The third class does not bear any representations or emblems of animals. To this class belongs what is called the black-bird mask, though this is a human face, made from a large calabash shell. The lower part is black and the upper is red, while the mouth is furnished with wax lips and wooden teeth. Between the small eye-holes, is a nose of wax placed unnaturally high, and a hanger of black and brown feathers falls down behind; while long, slender palm-leaves, hung from a belt, or girdle, form a skirt which covers the body of the masquerader. But these three classes

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

But these three classes 535
of masks do not include all the modifications used by the tribe, 532
for each village has its own particular kind, and many medicine [184]
huts are crammed with the most diverse types.

If a hunting or fishing expedition has been successful, and 527
there is an abundance of food on hand, the chief of the village 535
may determine to hold a masquerade festival, which shall continue as long as provisions hold out; whereupon the entire village hums with activity for many days preparing for the celebration. The women busy themselves making ready meat and drink, employing all their culinary skill; while the men, if not hunting and fishing, are occupied with the preparation of the dance costumes. One dance is distinguished from another by being performed exclusively by some one person or [533] family, and handed down from father to son; and each one is executed to the accompaniment of songs which are apparently in an antiquated form of speech, unintelligible to the rest of the people. Each animal represented is indicated by the constant repetition in the songs of the peculiar note or sound characteristic of that animal. For example, the paca cries, "Heyon hey! Heyon hey!" The alligator, "Huu! Huu!" and another beast, "Too koo! Too koo! Too-hoo-oo-oo-oo!"

The women and children are merely spectators at these masquerades, and are never permitted, under any circumstances, to see the masquerade outfit, save when an individual is regaled in it, for they must be kept in the belief that the creatures represented, or rather, their shades, are really materialized before them, and that the garb and the being inside of it are one and inseparable, for of course the outfit always covers the entire body of the dancer. Occasionally, however, the old women are let into the secret. This indicates [000] that the secret societies existing everywhere among civilized peoples, admitting men only to their membership and excluding women forever, and who take the most absurd and monstrous oaths to guard their childish secrets from other men, and from their own wives, sisters and mothers, are of savage origin in principle.

The carnival begins with a procession of the masqueraders

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

527 through the encampment, who, having previously stolen away
535 to the jungle and secretly donned their uncouth regalia, suddenly appear; and with a loud cry—"Han hm! Han hm!" rush toward the village, while all the villagers ejaculate loudly, in reply, "Nakum rare! Nakum rare!"—Here they come! Here they come! The procession is almost riotous, for the men throw billets of wood about in every direction. The parade over, all these imitation birds, bugs and beasts, or the materialization of their ghosts, retire again to the thicket, remove their gear, and becoming real men once more, quietly, reënter the village, and the savage banquet is brought on.

After some hours of "eating and drinking and making merry," the masqueraders again rush forth from the woods to begin the dancing. It consists of a peculiar hopping, turkey-step, and rocking the body from side to side. The dancer must not, under any circumstances, permit his real identity to be-
[688] come known to the spectators. He must not speak, nor cough, nor sneeze; and above all, he must not allow himself to stumble and fall, for if he does, he will be immediately put to death. If he should be compelled to cough or sneeze, as frequently happens because of the dust and the suffocating heat under his mask, he springs into the group of men standing near, all of whom begin instantly to cough, and thus contrive to drown his voice.

The various dances follow each other according to a programme arranged beforehand by the chief of the encampment, who presides over the ceremonies and festivities.

535 If a woman of the tribe should enter one of the secret
567 mystery huts, or should avail herself of an opportunity to look
688 upon a masquerade outfit when not in use, she will be punished with death. It is usual, in such cases, for the other women to intercede with the chief for her life, and he will exercise mercy in her behalf if she will promise silence and will undertake some work of expiation, such as to weave a *hammock*, or braid a large, palm-leaf mat. If she should refuse to do this, or her work should prove unsatisfactory, she will

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

be ordered to appear at a designated spot in the woods when the sun reaches a certain position in the heavens, and here she will be compelled to submit herself to the assembled men. If she should fail to appear as ordered, the men may slay her wherever they find her and sink her body in the river. But if she should flee to the mystery hut, no one will enter to take her for this is an asylum of refuge. If a man should betray the secret of the masquerade to a woman of the tribe, he may, nevertheless, be allowed to go unmolested. But these barbarous customs do not appear to be so strictly observed to-day as in former times. It is related that owing to an accident, all the women of a certain village, caught sight at the same moment of the masquerade outfit when not in use. In this case, of course, nothing could be done but to pardon them all and make known to them the whole secret. It is said that among the Sambiõa, these masquerades are falling somewhat into disuse. Nevertheless, they would not allow Dr. Ehrenreich and his party to bring away the masquerade outfits that they had stumbled upon at a spot in the woods where they had been thrown at the termination of a festival, as they feared that some of their women might be in the vicinity and see them. To get permission to take them, the men of the party had to dress in them. Though these customs may be less strictly observed to-day than formerly, nevertheless, the women cherish a profound respect for these supposed creatures of the forest and their mysterious hiding-places.

The masquerade outfits seem to be thrown away, or burned, at the conclusion of a festival, the feather decorations having first been removed.

Of the real significance of these masquerades, little or nothing is known, or perhaps ever will be known. It is doubtful if even the savages themselves are fully conscious of their significance. But we may get some light upon the subject from our knowledge of the customs and beliefs of other primitive peoples.

It is certain that the "make up"—the creature, animated

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

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805 object, or apparition, that rushes forth from the forest to parade and dance—is supposed to be the materialization of the spirit, or double, of the creature indicated. The animals represented are always either game animals, or those that play a certain rôle in the tribal legends, such as the stork, the alligator and the electric eel. In accordance with a similar idea, [171] the aborigines of North America were accustomed to hold buffalo and bear dances for the purpose of inducing the spirits of these particular animals to send their own kind to earth in abundance.

The Karayá have other dances, which are held in honor of animals regarded as ancestors, or to which some mythological significance is attributed. There may be similar reasons for the masquerades. The Karayá may believe, moreover, that by these festivities, they are cultivating the favor of the game animals.

535
562 When the men are asked why they keep from their women the secret of the real character of the masqueraders, they always, without exception, reply that the women are not allowed to see and know everything because they talk too much. The belief that the authority and superiority of the men over the women must be maintained and fortified, is quite evident wherever the mystery festivals are held.

7:Lipkind E-5 (1938-1939) 1940
SP9 Caraja SP9

among the last. He got stuck in the hole. His belly was too big. He decided to go back. It was a dead leaf that he spied. He spoke to his wife, 'Let's go back. There is death there.' They went back again. Those that had come out were very happy. They were all happy. Then one of them climbed a tree. It was a child that climbed. He fell and died. They all mourned. Suddenly they got cheerful again. For this reason they were angry, his mother and father. His brother and sister, married to each other, were angry. For this reason there was keening. They say that there in the depths of the water there was no death."

In addition to being the original home of the Carajá, the underworld is also the home of the dead. Those who die a quiet death and are properly buried live there much in the same fashion as they lived on earth. But they are always a bit crazed and dangerous to the living. They must be placated by offerings and ceremonial observances. Otherwise they assume the form of poisonous snakes and bite those who neglect them. Those who die a violent death, who are clubbed or torn by beasts, become violent unappeasable ghosts. They are buried in the woods without arms or fire, in a position contrary to the traditional position in order to disorient them. A woman's girdle is tied about their eyes to blind them. Their desire is to kill, and especially to kill their closest kin. Their afterlife is extremely unpleasant. They wander about in a perpetual rage and feed on little birds which they eat raw.

The other dimension of the Carajá universe is the sky. Only the southeastern quadrant of the sky interests the Carajá. The rest is uninhabited forest. Starting at the Southern Cross virtually every star and constellation visible in the east is a named supernatural. The Milky Way is the shaman's road. When the shaman falls into his trance he goes up the shaman's road into one of the villages of the sky supernaturals. There he receives his power and knowledge and, if he has not eaten or drunk, thereafter is a curer. If he has, he becomes a sorcerer and killer. The good shaman after his death goes to live in the sky. He squats up there in the heat of the sun with his inexhaustible pot of food and gourd of water in front of him and his shamanistic rattle in his hand, held up to shade his eyes from the glare of the sun. At night he dances with the supernaturals. This is considered the happiest afterlife.

The earth and underworld are also inhabited by supernaturals. Every pool, every deep spot in the river, every bit of forest or savannah, has its supernatural owners. These are of two kinds. Many are amiable and beautiful beings who have friendly relations with humans. They are invited to feasts and impersonated in the masked dances. The others are ugly and dangerous monsters who cannot be placated. Their woods are avoided and nobody fishes in their pools.

The sorcerer has a wide variety of techniques at his disposal. He may

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

THE ARAWANA, OR FISH DANCE, OF THE CARAJA INDIANS OF MATTO GROSSO, BRAZIL

535 825 OF ALL the dances of the Caraja, the *Arawana* is the most important. It takes its name from a fish found in the tributaries of the Amazon, particularly the River Araguaya. This fish, the *arawana* [776] or *iraco*, is thought by the natives to be semi-human and is much venerated.

535 The dance, a cross between a turkey-step and a [533] foxtrot, accompanied by weird songs, is performed by two Indian men representing the male and the female fish. Both are dressed alike, except that there is hidden in the headgear of the male representative a cluster of threaded nuts from the palm tree, which rattle as the dancers move.

The dress consists of long slender palm-leaves hanging from the waist to the knees like a skirt. A similar kilt arrangement of leaves covers the body from neck to waist. The head-dress is made from palm-leaves closely braided together in the form of a hood, with coarse grass hanging loose at the bottom, obscuring the face. The upper part tapers almost to a point about two feet above the head and is overlaid with beautiful feather mosaics patterned to suggest the *arawana*. Two "horns" made of grass top the headdress. (Fig. 43.)

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

535 [349] Th. : costumes are made and kept guarded in a wigwam at some distance from the village, and at the conclusion of the [411] [531] festivities are destroyed. Covering the entire body as it does, the masquerade completely conceals the identity of the dancer, who must not under any circumstances reveal his identity to the women onlookers.

535 562 [258] Women and children are merely spectators and are never permitted to view the dress except when it encases the form of the dancer. The women of the tribe apparently cherish a profound respect for

FIG. 43.—A personator in the Fish Dance.

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

535 562 [346] this ritual and never seek to penetrate its mysteries. At any rate they seemed to keep at a distance from the sacred wigwam where the men ate and drank in tribute to the sacred fish.

535 562 688 627 Should a woman, however, so far forget her position as to enter this mysterious hut or should avail herself of an opportunity to look at this mystery dress, she may be punished by death. Executive clemency is granted by the chief, at the request of the women of the tribe, providing she will promise silence and expiate her crime by some appointed work. If she should refuse, she will be ordered to appear at a designated spot in the woods, at a certain height of the sun, where she will find assembled a group of warriors. Failing to comply with their desires, she may be killed and the body thrown into the river. Should she flee to the [346] sacred wigwam, however, this being sanctuary, she goes free at the termination of the festivities to resume her place in society.

126 535 Wishing to preserve the costumes as a memento of my visit among them, I asked the chief if I might take them with me. Reluctantly he consented, and ordered his men under cover of darkness to take them in a canoe down the river and await my coming. It was by this means that the costumes ultimately came in possession of the Museum of the American Indian, Heye Foundation.

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

INDIAN NOTES

In answer to the query of why the Arawana dance was veiled in such secrecy, the chief replied that women are not allowed to know everything, as they talk too much. These Indians believe that the authority and superiority of man must be maintained, and that these festivals impress the woman with her inferiority. 535 562

FRANCIS GOW-SMITH